

C H A R L E S   E D E



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Egyptian hieroglyphic fragment

Late Dynastic Period, 26th Dynasty, c.664-619 BC

Limestone

Height 43.2cm, length 28cm

Two columns of incised hieroglyphs for the Vizier Bakenrenef, picked out in blue pigment. An address to a goddess, the text reads 'Bakenrenef, true of voice, hail to you, Lady of Nebet(?)...'. The undetermined text could read 'Nebet Temw'; the name of a lion-headed snake goddess.

Chipping to the edges, some blue pigment remaining.

*Bakenrenef was Vizier to Psamtek I, the first pharaoh of the 26th Dynasty. He had a vast rock tomb, situated on the Eastern edge of the acropolis at Saqqara, the walls of which were covered in texts from the Book of the Dead and the Amduat. Porter and Moss note doorposts at the tomb with addresses to a deity; this may be a fragment of one such doorpost.*

#### Provenance:

Collection of William Ohly (1883-1955), London, UK; acquired 1940s-1950s

Once in a private museum, the accompanying label reads 'Piece of Tomb of .... (Bakenranef) XXVth Dynasty. Presented by John Waterhouse Esq. EG.34'

Ohly was the owner of Berkeley Gallery, which opened on Davies Street in 1941. It hosted many exhibitions, selling a wide range of artworks including Classical antiquities and Egyptian artifacts.

#### Literature:

For reliefs from the same tomb compare B. Porter and R.L.B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*, Vol. III, Memphis, Part 2 (Oxford, 1981), LS24, p. 588-591



Greek belly amphora

Athens, attributed to the Antimenes Painter, c.530 BC

Pottery

Height 51.5cm

Decorated in black-figure with applied red and white paint. A row of double palmettes surmounts the scene on each side, a band of rays above the foot. Though made in Athens, it is likely this vase was exported to Italy.

Side A: Herakles wrestles the Nemean lion, Iolus stands to the left and holds his bow and club. The hero's quiver is suspended in front of the draped female to the right, likely identified as Athena.

Side B: Two men in a quadriga led by Hermes and flanked by a warrior, archer and two female figures. The heads of the two men and one of the warriors break into the row of double palmettes. Graffiti beneath the foot: AEN

Reconstituted from fragments, a few areas of restoration and some repainting, in particular to the head of the Nemean lion. The applied white used for the women's faces and arms, the shield decoration and Hermes' helmet has all but gone.

*Herakles is one of the favourite subjects for this artist. As repentance for murdering his family in the fit of insane fury which the goddess Hera had cast upon him, Herakles was required to complete twelve labours. The present example shows the first of these labours, wherein Herakles had to slay the Nemean lion, a ferocious beast whose impenetrable skin rendered the hero's weapons useless. Iolus, Herakles' nephew and charioteer, holds the redundant weaponry whilst Herakles wrestles the lion barehanded, finally choking it to death. Once victorious, Herakles skinned the lion with its own claw, and wore the pelt as protective armour for all subsequent labours; it became one of his most recognisable attributes.*

#### Provenance:

Private collection, Ticino, Switzerland

Private collection, UK

#### Literature:

Compare *Corpus Vasorum Antiquorum, Torino, Museo di Antichite* 2, III.H.4, pl (1787,1788), 3.1-2, 4.1-3

There are two belly amphorae in the 'Defining Beauty' exhibition, currently on display at the British Museum (BM acc. no. 1867,0508.958 and 1836,0224.95), one shows a very similar scene and the other is by the Antimenes Painter. For the graffiti see A.W. Johnson, *Trademarks on Greek Vases* (Warminster, 1979)





Hellenistic statuette of a draped female figure

3rd century BC

Terracotta

Height 18.8cm

Wearing a long chiton, the tightly wrapped himation covers her head while her left hand pulls it across her chest, leaving her breastbone exposed. Her right leg is bent and stretching a little behind, showing her foot beneath the drapery and giving a sense of graceful motion, the head turning to the right and tilting slightly downward, Venus lines on her neck.

Intact with some minor surface incrustation.

**Provenance:**

Collection of His Exc. M. de Nelidow; sold Paris, 24th May 1911  
Imre and Nicholas T. Molnar collection; acquired 1960-1968,  
thence by descent

Mr de Nelidow was the Russian Ambassador to Paris in the early  
1900s

**Literature:**

Compare *Catalogue Raisonné des Figurines et Reliefs en Terre  
Cuite Grecs, Etrusques et Romains*, Vol. IV (Paris, 1986), pl. 28/c

**Published:**

*Catalogue des Objets Antiques: Marbres, Bronzes, Verrerie,  
Céramique, Orfèvrerie & Objets Divers. Provenant de la Collection  
de Son Exc. Mr. de Nelidow* (Paris, 1911), pl. XII

F. Nicholson, *Ancient Life in Miniature*, Birmingham Museum &  
Art Gallery (Birmingham, 1968), no. 119



Roman lamp of a sleeping Nubian

c.1st-2nd century AD

Bronze

Length 10.2cm

Very finely detailed, the smooth skin juxtaposing the rough locks of the hair which are arranged in three overlapping tiers of striated braids. A voluted nozzle emerging from the open mouth. The handle on the back of the head and the pierced ears were used for suspension. The closed eyes and subtly modelled face conjures an image of great tenderness.

Very good condition, the hinged lid lost.

*Although the majority of similar examples have been found in Southern Italy, it is likely that they were made in Alexandria, which by the 1st century was one of the foremost trading hubs of the Mediterranean, and then exported en masse. The dark skinned Nubian slaves exemplify a fashion during the Roman period for the exotic, echoing Rome's increased foreign control and the booming economy brought through trade.*

**Provenance:**

J.J. Klejman collection, New York, U.S.A.; acquired prior to 1974

**Literature:**

Compare D.M. Bailey, *Catalogue of the Lamps in the British Museum*, Vol. IV (London, 1996), Q3581





Egyptian poppy head vase  
New Kingdom, 18th Dynasty, c.1567-1320 BC  
Black steatite  
Height 8.3cm

Tall cylindrical neck with rounded rim, a bulbous body and flared foot.

A fracture repaired.

**Provenance:**

Private collection, New York, U.S.A.; acquired Brussels, April 1983

Egyptian jar  
Predynastic, 3100 BC or earlier  
Indurated limestone  
Height 5.1cm

Red veining through a cream-coloured stone. A small raised lip and two small lug handles.

Minor chips to rim restored.

**Provenance:**

Private collection, New York, U.S.A.; acquired London, December 1995

Egyptian ovoid jar  
Early Dynastic Period, 3100-2868 BC  
Indurated limestone  
Height 4.4cm

With mottled red veining through beige stone, a small flaring lip. Small chips to the rim.

**Provenance:**

Monnier collection, Paris, France

Private collection, New York, U.S.A.; acquired February 1996



## Roman relief fragment depicting Theseus

1st century AD

Terracotta

Height 20.7cm, length 18.9cm

The hero looks to the right, his left arm bent behind his back, his right arm extended to grasp what would be the hand of his wife, drapery pulled across his chest and over his bent arm, his hair in tight curls. [Illus front cover].

A fragment with added background, the surface a little stained.

*This wedding scene could refer to either of Theseus' marriages. His first, to Helen of Troy, was through abduction, so the regal female in the scene may refer to Theseus' own mother who is encouraging Helen to wed him. His second marriage was to Phaedra, the daughter of King Minos and sister of Ariadne, and was consensual, so alternatively it could show the tender giving away of Phaedra by her own mother.*

### Provenance:

19th century collection

Collection of Keith and Chippy Irvine, New York, U.S.A.

### Literature:

Compare a drawing in the British Museum of a terracotta relief now situated in the Louvre, BM acc. no. 2005,0926.156 (below). This shows the full scene of Theseus hand in hand with his veiled wife to be, who is encouraged forward by a diademed female. The modelling is identical, suggesting that both reliefs were made from the same mould.



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